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Leipsic.—Max Pauer, the successor of Nikisch, is very highly spoken of in connection with the recent performance of the "Ring des Nibelungen." He is said to communicate to the execution a vividly passionate dramatic energy, which brings into relief parts of the work ignored by his predecessor. The orchestra of Pauer is more sweet, more veiled, or, as one critic says, "more Bayreuthian," than that of Nikisch.

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MAJOR AND MINOR.

She: "It must have been an awful storm to blow away the the lighthouse." Cholly: "Terrible, my dear; but it could have only been through carelessness that there was a lighthouse in such an exposed place."

The Musicians' Calendar for 1890, compiled by Professor Frank E. Morse, is devoted especially to the musicians of America. Price, 50 cents. Boston: Silver, Burdett & Co., publishers, 6 Hancock Avenue. Prof. Morse has now for the third successive year placed the musical world under obligations by preparing and editing "The Musicians' Calendar." In form, dress and matter, it far surpasses either of its predecessors. It offers an artistic portrait of Prof. John Knowles Paine, of Harvard University, and its pages are filled with interesting facts relating to eminent American musicians, and facts concerning the history of music in this country; also with choice selections of prose and poetry, largely from American authors, relating to music. The Episcopal Church days are given, and the whole arrangement is such as to make a most serviceable calendar, as well as a beautiful and artistic ornament for the homes of all lovers of music and cultivated people generally.

An Italian army officer, Lieut. Giovanni Bettini, has invented a phonograph which is claimed to be a great improvement on the phonographs and graphophones actually in use; the new apparatus reproduces sound with such power that it can be heard at a distance of a hundred yards, or from all parts of a large hall. Cylinders are used to receive the impressions, but they differ materially from the Edison cylinders, and the impressions are produced, not by one needle alone, but by several, whose action is directed to a common center.

Paris.—The list of applicants for admission to the Conservatoire was as follows: Classes of singing—male, ninety-four; female, 144; of piano, 238; of other instruments, 268. Grand total, 714.

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WE call the attention of our readers to the present number of the REVIEW. It is a sample of the variety of music that will be offered each month, with this exception, that in each succeeding number we will try to surpass all previous efforts. It will be our endeavor to please every one, and to that end, we invite all our patrons to write us their opinions and suggestions as to the character of selections most acceptable.

Now is the time to send in your subscriptions and stir up your friends. Delays are dangerous; every number you miss is an incalculable loss—we can not always supply back numbers. As we give the best current music in the REVIEW—subscribe and be up with the times!

EUGENE FRANCOIS CHARLES D'ALBERT.

Von Bulow has said: "There are but three great pianists in the world, Rubinstein, myself and D'Albert, but the last is yet young and bids fair to surpass us all."

Eugene Francois Charles D'Albert was born at Glasgow, in Scotland, April 10, 1864, and is therefore less than twenty-six years old upon the occasion of his American visit. His father, Charles Louis Napoleon D'Albert, was a son of a captain of cavalry in the French army, upon whose death the mother and son emigrated to England. Charles D'Albert was a successful composer of dance music, who married and settled in England at Newcastle-on-Tyne. Young D'Albert's genius for music exhibited itself at an early age and he was carefully taught by his father. In 1876 he obtained a free scholarship in the National Training School, London, where he was taught pianoforte by Ernest Pauer, harmony and counterpoint by Dr. Stainer, organist of St. Paul's; orchestration by Ebenezer Prout and composition by Arthur Sullivan. On the recommendation of the latter he obtained, in 1881, the Mendelssohn scholarship, so that he could go abroad for a year for additional studies. He made rapid progress under his teachers in England, and composed an overture, which was performed at a student's concert in St. James' Hall, 1879; also an original pianoforte concerto in A, at a Richter concert in 1881, and Rubinstein's concerto in D minor, 1882. At Richter's invitation he went to Vienna, and subsequently to Weimar, where he studied under Liszt, who called him the young Tausig, in allusion to his extraordinary technique. His overture "Hyperion" was played at a Richter concert in 1885, and a symphony in F. op. 4, in 1886. A string quartet of his was played at Vienna last winter, and a dramatic overture at the Tonkunstlerfest at Cologne, in 1887. He is now engaged in the composition of a grand opera.

The American public, however, are interested rather in the artist than the man, and there is no doubt that now that he has appeared before them they are led to exclaim in the language of the Queen of Sheba concerning Solomon, "that the half had not been told," although it has been claimed that the limit of possibilities in technique has been exhausted until the appearance of D'Albert.

The young genius, however, has passed the pounding period, his poetic temperament, like that of Joseffy, being reflected in his interpretations of the great tone poets. He has undoubtedly created a genuine sensation by the display of enormous technical skill, and at the same time has proven an incalculable advantage to teachers and pupils as a model of correct phrasing and admirable style. It was a master stroke in Mr. Abbey to induce this young genius to visit America, and particularly to present him upon the same stage with that other great artist, Senor Sarasate, the modern Paganini. Nothing like such a combination has been heard here since the tour of Rubinstein and Wieniawski, and probably such a combination of great performers upon the piano-forte and violin will not be heard again in a generation.

SENOR PABLO MARTIN MELTON SARASATE.

There is an old legend, graceful and poetic as all the legends of Greece are, which relates how two nightingales dwelling in the same forest once contested with each other for the supreme victory of song. They sang—each with a different motive. One sang for the love of his bonnie brown mate, whose bright eyes peered from a cluster of green leaves where on the moonlight played with a fitful shadow; his song was of love, of tenderness, of passion, of that mysterious and potent sympathy that alone can beautify and make glad the life of man, and without which the fairest of earth's possessions crumbles to dust in our grasp—of faith, of hope, of purity and peace, the enchanting bird warbled "in full-throated ease," forgetting himself and the green woods around him in the earnestness and fervour of his melodious pleading, and only remembering that love and music purified the air and sanctified the world. And suddenly, crossing the current of his delicate harmony, the other nightingale commenced his song, with notes that were full, round and rich, and tones that pierced with ringing triumph the deep cool heart of the forest—nobly and sweetly he sang indeed, but not for Love—his song was of Glory. Stronger and fuller rang the wild far-reaching music of his voice till it seemed as if the gentle lover-nightingale must have spread his wings and fled away forlorn, baffled and shamed into silence. Surely no song of love could compete with that victorious outburst of melody that chanted the splendors of immortal Fame? Nay—but listen!

The bird of love recommenced his tender strain, modulated to infinitely greater tenderness—he poured out his passion in far more passionate pleadings, and regardless of his rival, sang on and on to his bonnie brown mate till she could no longer resist his sweet entreaties, and fluttering to him, she nestled close to his downy wing, contented. And a deep stillness reigned through the woodland, for the bird of Fame sang no more. Some say he perished from dissappointment and envy of his rival's beautiful voice—others state that he wandered through many countries, singing now and then in sad broken notes of despair and loneliness—but all agree in asserting that he never was happy. For happiness only dwells where Love is, and the artist or poet who works only for self-glory has lost the way to the palace of perfect joy.

This old Greek legend of the nightingales came back to my mind the other night when Sarasate fascinated a crowded audience at St. James' Hall, London, and excited such a clamour of enthusiastic applause as is seldom heard in London concert-rooms. This graceful Southener, with the warm light of warmer climes glowing in his kindly eyes, with his small slight figure, supple as a wand of willow, and his mobile changing countenance full of intellectual force and expression—what is the moving spring of his marvelous genius? Not fame—for his enormous reputation is treated by him with the merriest *insouciance*. Not love of money, for he has private means of his own which are sufficient to satisfy any man of a reasonable mind. Not desire for honours, decorations, or courtly flatteries—he can not boast of being "Dr." Sarasate; he is Sarasate *pur et simple*—Sarasate *til suo Violino*—Sarasate and his dainty companion, his obedient, docile friend and *confidante*, the little instrument so fragile in make, so light to carry, so apparently nothing to look at, and yet which in his hands becomes a pleading angel, a repentant fairy, a rapturous skylark, a sobbing child, a sighing wind, a storm on the ocean, a cry of love, a kiss of parting—anything and everything in the whole range of human emotions that can be expressed by sound.

Sarasate can scarcely be called a *performer* on the instrument; it may be said of him as it was said of Paganini, that he is himself a human violin. At any rate he makes his instrument a part of him, and he holds his bow as if it were a slender lily he had gathered *en passant* to play with. The action of it is very like that of a slight flower swaying in the wind, and yet with what concentrated nervous energy and passion it is wielded! Sarasate himself sways to and fro with the rise and fall, the ebb and flow of the music he performs.

BELLEVILLE CONCERT.

The concert given at Belleville by Miss Jessie Foster, assisted by Mr. Charles Kunkel and Mr. Arthur D. Weld, was a pronounced success. A large audience was in attendance. Miss Jessie Foster was very warmly received, and created the most favorable impression. Her numbers were admirably selected. Mr. Charles Kunkel made quite a stir; his Alpine Storm carried everything away. Never within the memory of the oldest inhabitants did a piano come in for such flattering notices as the fine Steinway Grand which Mr. Kunkel used. Mr. Weld was in good voice, and received well-deserved applause.

CHORAL SOCIETY.

The Choral Society, assisted by the male chorus of the Liederkranz, ushered in its tenth season with Berlioz' Damnation of Faust, which was given at Music Hall on the 2d ult. The soloists were Mr. William Ludwig, baritone, as Mephistopheles; Mme. Adelaide Mullen, soprano, as Marguerite, and Mr. Henry Beaumont, tenor, as Faust. The chorus work was excellent, as usual; Mr. Otten can be relied upon to bring out the best results. The orchestra work was absolutely bad. To think that a work of such a character as Berlioz' Damnation of Faust should be given with one or two rehearsals is simply preposterous. It is an acrobatic feat that neither Thomas' nor Gericke's orchestra would have attempted to face with such scanty preparation, and these conductors had first-class men from top to bottom. Mr. Geo. H. Wiseman, a few hours before the performance, was entrusted with the difficult part of the student, and acquitted himself in a manner that led one to believe he had studied it for years.

The annual Christmas Concert, the Messiah, was given Friday evening, the 27th ult. The soloists were Miss Adelaide Kalkman, soprano; Mrs. Oscar H. Bollman, alto; Mr. Whitney Mockridge, tenor, and Mr. Dierkes, bass. Miss Kalkman's voice was admirably suited for the work; her rendition was splendid and fully appreciated by the audience. Mrs. Oscar H. Bollman sang her part in the most acceptable manner, and was received, as always, with enthusiasm. Messrs. Mockridge and Dierkes were quite satisfactory, and did good work. The chorus was at home in the Messiah, and sang in good style indeed. The orchestra redeemed itself, and was a vast improvement on its work in the foregoing concert. It seems this was more within the province of the conductor.

MUSICAL UNION.

The first Musical Union concert of the season took place at the Exposition Music Hall on the 10th ult. The soloists were Mrs. Mayo-Rhodes and Mr. Herman Epstein. Mrs. Mayo-Rhodes is a recent and welcome addition to our sopranos, and has already made a most marked impression. She has a splendid voice, and sang her numbers like an artist. Her selections did not do her full justice, however, and we hope to have the pleasure of hearing her often in public.

Mr. Herman Epstein made his first public appearance since his return from Europe, where he spent several years in the hands of the best masters. Contrary to custom, we have not been assailed with loud trumpet-blasts proclaiming him at the pinnacle of his art, monarch of all in sight, etc., etc., *ad nauseam;* but Mr. Epstein has accomplished in deeds what others reach only in words. He is a brother of the well-known Epstein Brothers, Marcus and Abe, and showed a very flattering advancement in his chosen profession. We expected much, but he surpassed our greatest expectations. His brothers' fine method of teaching, which is observable and which gave him a magnificent foundation, has now borne its fruits. His playing is thoroughly artistic. In the Rubinstein Concerto he displayed great dash and brilliancy; in the encore, Impromptu Chopin, the most delicate shading.

The orchestral numbers were "Overture to Tannhauser," "Ballet Music from Coppelia," "From the Ball," Gillet, arranged for string quintette, and Mendelssohn's popular number, "Rondo Capricioso." The Tannhauser overture, while its popularity is not to be disputed, is a little too frequent a visitor to the Musical Union concerts, and robs the programme of a choice morsel—variety. We have but one Musical Union here, and we are mean enough to want to hear some of the other good things in life, at least now and then. Mr. Waldauer, the director, deserves special praise for his perfect work.

CITY NOTES.

Carl Faelton is expected here for a pianoforte recital.

D'Albert and Sarasate will reach this city in February.

Von Buelow will visit St. Louis during his season in this country.

Miss Maude Pannel has been engaged by the Emma Abbot Opera Co.

Mrs. Samuel Highleyman spent the holidays with her sisters in Des Moines, Iowa.

O. F. Mohr, teacher of the piano and violin, at 615 South Fourth Street, has done some very creditable crayon-work.

Mrs. Mattie Hardey, of 1115 South Grand Avenue, has returned from a visit East.

Herman Haeger, the zither player of 711 South Broadway, is a member of the Beethoven Mandolin Club.

Miss Maud Pannill, a pupil of Prof. Allman, sang with decided success at the Philharmonic concert in Bellville.

An Impromptu Musicale was given at Balmer's Hall by Messrs. Fred Specht, Wayman McCreery, Geo. R. Yost, and others. Miss Creeley was pianist.

A. I. Epstein has written a magnificent duet "Harmonie,' Fest-Polonaise, which will be presented in the next number of the "REVIEW."

The Mendelssohn Quintet Club gives the Second Concert of the season on the 14th inst. at Memorial Hall, 19th and Lucas Place.

The La Salle Literary Union, College of the Christian Brothers, gave a Christmas entertainment on the 22d ult. A very entertaining programme was presented.

A Christmas Chorus, with organ and violin accompaniment, composed by Paul Mori, was sung at St. John's Evangelical Church by the men's choir, assisted by the students of the Evangelical Seminary.

A. G. Robyn purchased a magnificent Steinway concert grand piano. This is a just appreciation of the peerless instrument made by the famous firm of Steinway & Sons, and surely no sweeter occupation can be sought than playing a beautiful Steinway.

The White Cross Society gave a musicale at Mrs. Mooney's residence, 4005 Delmar Avenue. The talent included Mrs. Dow, Miss Sage, Miss Wallace, and Messrs. Groffman, B. Dierkes, and Mobre.

The Choral Society will give the "Crusaders" a cantata by Niris W. Gade at its next concert. This work was presented here by Theodore Thomas at the opening concert of the Music Hall. As it is quite short a varied programme will follow.

Miss Jesse Foster, the prima donna soprana, assisted by Miss Nellie Allen, pianist and Arthur D. Weld, barytone, will give a concert at the Grand Opera House, St. Charles, on the 13th inst.

The opening concert on the new Roosevelt organ of the St. Mary's Avenue Congregational Church, Omaha, was given on the 12th ult. by Prof. Louis Falk, of Chicago, assisted by Mrs. Latey, soprano, of St. Louis.

The Philharmonic Quintette.—Messrs. Hammerstein, Parisi, Anton, Sr., Anton, Jr, and Bœhmen, assisted by Miss Kalkman, Mr. Hein and Liederdranz Maennerchor, gave a very successful concert at the Liederkranz, Saturday, December 14.

The present number is a sample of what the succeeding numbers will be—suitable for every class of players. Each succeeding number will be an improvement on its predecessor.

CITY NOTES.

Miss Agnes Gray the well known violinist is prepared to receive pupils at her address 2546 Olive street and is open for concert engagements. She is also engaged at Lindenwood College, St. Charles, and at the Western Conservatory of music, 2645 Olive St.

All the music that appears in the REVIEW can be had in separate sheet form from any dealer. Any advice to the contrary is false. Order from Kunkel Bros., if your orders are not filled elsewhere.

An entertainment for the benefit of the Free-Circulating Library of the Women's Training School was given at Pickwick Theater an the 12th ult., at 8 P. M., the progamme being rendered by the following talent: Mrs. Helen Ames, Mrs. Mattie Hardy, Miss Clara Stubblefield, Mrs. Mary Hogan-Ludlum, Mr. J. A. Kieselhorst, Mrs. A. Ables, Mr. Jesse Cornelius and the Tuscan Quartette.

The Choir of the Second Presbyterian Church—Mrs. Cunningham, soprano, Mrs. Bollman, alto, Mr. B. Dierkes, tenor, Mr. Cunningham, bass, and Mr. Hammerstein, organist,—have been re-engaged for 1890. Mr. and Mrs. Cunningham and Mr. Hammerstein enter upon their seventh year.

An entertainment was given at the South Side Turner Hall for the St. Louis Working Girls' Free Library. The programme included Miss Clara Stubblefield, Miss Louisa Aubertin, Mrs. S. A. Abeles, Mrs Mary Hogan-Ludlum, and Messrs. Otto Hein, Bauer, and Jesse Cornelius.

Quail on toast, at Milford's.

We would call the attention of our readers and patrons to two of the most useful inventions of the nineteenth century, viz.: "Willer's Patent Sliding Blinds and Fly Screens." They are indispensable to every neat housekeeper, and we would advise that they be ordered now, when the factory is not crowded with orders, thus avoiding the delay and annoyance if deferred until spring-time when the troublesome flies and insects are here. *The best are always the cheapest.* Charles Kunkel, one of the publishers of the REVIEW, appreciating this business motive, has ordered the "Willer Patent Fly Screen" in preference to all others, for his elegant residenee, about completed. These screens are made of the best materials and by the most skilled mechanics. They have patent adjustable springs, and can be slided to any place desired. They can be operated by a child, and can be put in or taken out of the window in an instant. For full information call and examine models at the office of C. P. Finley. 904 Olive Street.

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HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.

Vivo ♩ - 132.

Scherzando.

mf *p*

scintelante. *f*

Ped. ✲

Copyright Kunkel Bros. 1886.

f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8 8

Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

Ped. Ped. Ped. Ped. ✲

cres.

Ped. Ped. Ped. Ped. Ped. ✲ *p* Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. ✲

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped.

p

8

mf

Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

8

Ped. Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped. Ped.

f

cres.

Ped.

8 8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *sf cres.*

8

cen *do*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8

sf cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8 8

ff *sf* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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MY DARLING.

YORKE.

Carl Sidus. Op. 220.

Notes marked with an arrow must be struck from the wrist.

Mazurka time ♩ –132.

p *cres.* *f*

Ped. Ped. Ped.

Giocoso.

f *p*

Ped. Ped. Ped. Ped.

p *cres.*

Ped. Ped.

FINE.

mf *f* *f*

Ped.

Copyright Kunkel Bros. 1890.

TRIO. *cantabile.*

p *cres.* Ped. ✲

p *cres.* Ped. ✲

p Solo. *f* or Ped. ✲ Ped.

p *f* or ✲ Ped. ✲ Ped. ✲

cantabile.

p *cres.*

p *cres.*

p *cres.*

Repeat from the beginning to Fine.

FROM THE BALL.

(*LOIN DU BAL.*)

Notes marked with an arrow must be struck from the wrist.

Ernest Gillet.

Mouvement de Valse ♩.=80.

pp *cres.* *dim.*

ppp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. ed animato *rit.*

a tempo.

pppp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. ed animato poco a

poco. *sfz.* *pp* *ff*

Copyright_Kunkel Bros. 1890.

Cantabile.

ppp

mf

ppp

dim.

pp

cres.

mp

cres.

Ped.

cres. ed animato poco a poco.

un poco dim: e rit.

a tempo.

mf

Tempo I.

f

ppp

cres. ed animato poco a poco.

sfz pp

ossia.

Presto.

dim.

p

CONSOLATION.

TROST

F. Chopin.

Allegretto.

Op. 36.

p

dim.

legatissimo.

Ped. ✱

dim.

Ped. ✱ *Ped.* ✱ *Ped.* ✱

p

poco cres.

Ped. ✱ *Ped.* ✱

A.

dim.

Ped. ✱ *Ped.* ✱

Manner of Execution.

A.

orthus

Copyright Kunkel Bros. 1881.

cres.

Ped. * Ped. Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f

Ped. *

pui *p*

Ped.

p rit.

p

Ped. * Ped.

Op. 37. Variante. Religioso.

rit.

B.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

B.

Manner of Execution.

a tempo.

rit.

cres.

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit.

cres.

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

sempre piu *p* e rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

leggiero.

Intermezzo.

sf

dim. in uen do

Ped.

a tempo.

p

dim.

legatissimo.

Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱

C.

dim.

Ped. ✱

C.

Manner of Execution.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f

piu p

Ped. Ped.

rit. ard.

p p

Ped. Ped.

Op. 21.

f

dim. e smorz

Ped.

ADELE.

WALTZ.

Secondo.

J. A. Kieselhorst.

Allegro $\mathit{d.}$ = 80.



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ADELE.

WALTZ.

Primo.

J. A. Kieselhorst.

Allegro ♩.=80.

p

f

sf

Ped.

8

f

dim.

Cantabile.

p

mf

f

Secondo.

mf

cres.

Ped.

p

Primo.

mf

cres.

Ped.

cres.

Ped.

p

Ped.

Secondo.

Ped. ✲ Ped. ✲

Ped. ✲ Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

Solo.

cres.

f Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *molto cres.* *f* *ff*

Ped. Ped. Ped. ✲ Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

Giocoso.

Primo.

cres.

molto cres.

f

ff

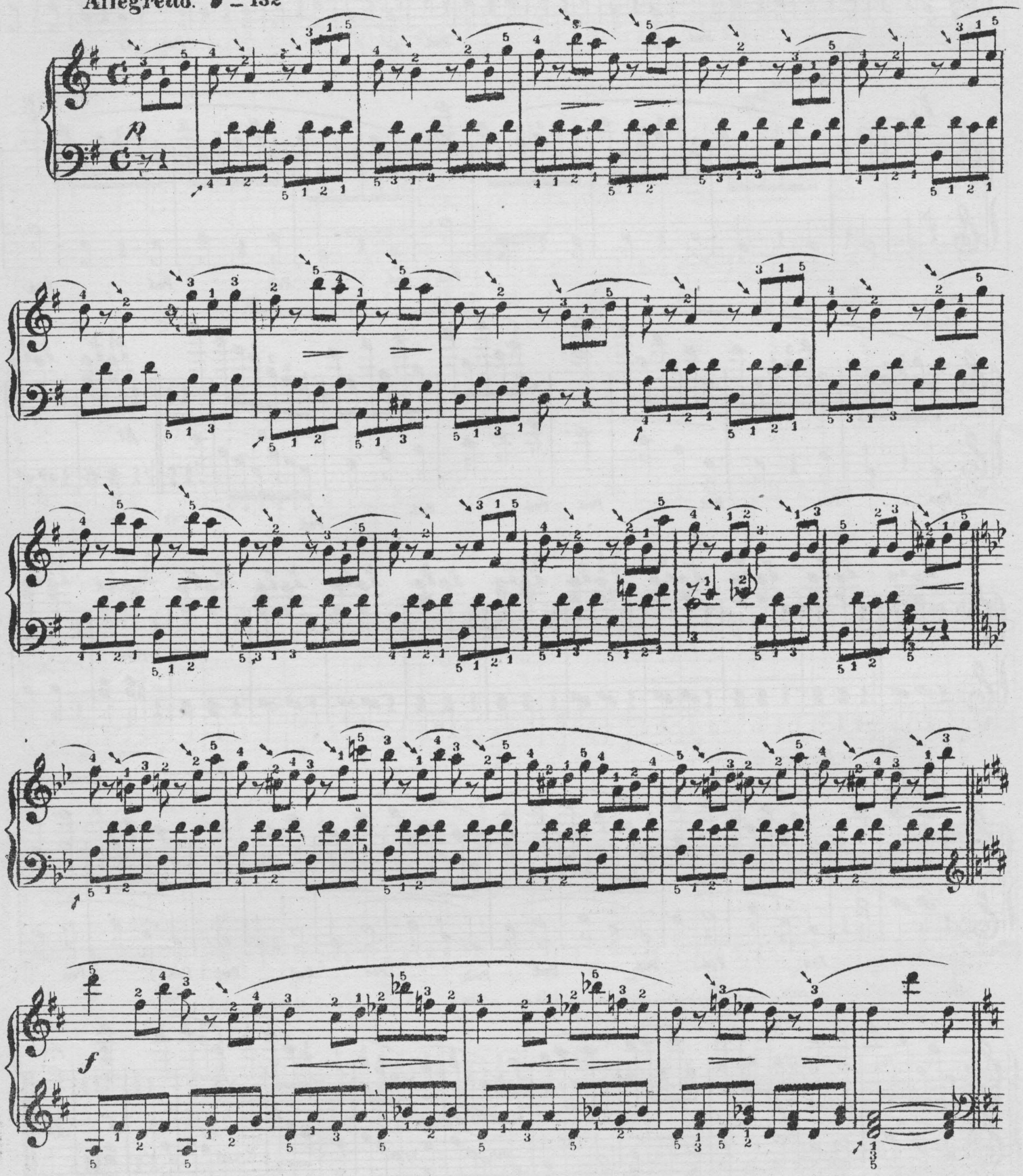
CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 132



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p

cres.

Giocoso.

mf

f

Ped.

1.

2.

rit.

a tempo.

pp

f

f

p

cres.

f

Ped. ✲

48 ETUDES PROGRESSIVES.

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op. 65.

Moderato. ♩ = 100 *to* ♩ = 152.

1.



Moderato. ♩ = 100 *to* ♩ = 152.

2.



In the practice of No I and II a quiet position of the hands must be strictly observed. Most young players are given to the fault of rocking the hands from side to side an evil which must be overcome from the start.

Book I.

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3.

Allegretto ♩ = 112 *to* 𝅗𝅥 = 80

mf

1. 2.

4.

Allegretto ♩ = 112 *to* 𝅗𝅥 = 80

mf

f

f

f

A

Execution

Observe carefully the phrasing in Nos III and IIII. The grace note at No III. is struck simultaneously with the bass note, Its value is taken from the note following, as shown by example. Remarks to Nos I and II apply to Nos III and IIII likewise.

Moderato ♪ - 132 *to* ♩ - 108.



This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises) In practicing with the lower, (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means. The teacher may decide whether the study should be practiced with the lower fingering immediately after it has been mastered with the upper fingering or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and montonomy to the mind of the pupil.

Allegro moderato. ♩ = 112 – 𝅗𝅥 = 100.

6.

Allegro. ♩ - 120 - 𝅗𝅥 - 100.

7.

Allegretto. ♩ – 80 – ♩ – 112.

8.

Andante con moto. ♩ = 80 – ♩ = 100.

9.

mf

mf

f

p

cres.

sf

f

mf

decres.

p

Allegro. ♪ = 144 – 𝅗𝅥. = 92.

10.

f *p*

f

p *mf*

sf

sf *sf*

11. *Allegretto.* ♩ –120– ♩ –160.

mf

mf

f

mf

cres- - cen- - do.

mf

mf

mf

Allegro. ♪ – 132 – ♩. – 80.

12.

mf

p

mf

f

p

f

Allegro moderato. ♩ – 67 – ♩ – 92.

13.

p

p

mf

p

p

mf

14. ***Tempo di Valse.*** ♩ – 120 – 𝅗𝅥 – 66.

f

1. 2.

cres.

p

f

decres.

1. 2.

f

p

Allegro vivace. ♩ – 120 – 𝅗𝅥 – 72.

15. *f*

mf *cres.* *f* *mf*

f

♩ - 92 - ♩ - 108.

Allegro.

16. *mf*

1. 2.

f *f* *p*

mf *f*

mf *f*

MURMURING SPRING.

MURMELNDER QUELL.

Notes marked with an arrow must be struck from the wrist.

Carl Bohm Op. 327.

Con moto. ♩ = 88.

mf

pp

simili.

f

p

p

rall.

Melodie marcato.

p

Ped. simili. Ped. Ped. Ped.

f

rall.

Ped.

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a tempo.

p

Ped. Ped. Ped. Ped.

rall.

p

Ped. Ped. Ped. Ped.

8

a tempo.

pp

Ped.

pp

cres.

8

f

rall.

Ped.

8

a tempo.

pp

Ped.

8

Ped. Ped. Ped.

p

cres- -cen- -do.

f

ff

Energico.

f

ff

1.

2.

fz

fz

fz

fz

ff

p

cres. molto.

a tempo.

f *rallentando.* *p*

Ped. Ped. Ped. Ped. Ped.

f

più rall. *a tempo.*

p

Ped. Ped.

cres.

Ped. Ped. Ped.

a tempo.

p *rall.*

Ped. Ped. Ped.

8

cres.

pp *f*

Ped.

8

rall. *a tempo.*

Ped.

8

cres.

Ped.

8

p

cres.

Ped.

f

Ped.

ff

dimin.

Ped.

rall.

a tempo.

bis.

p

Ped.

8

p

f

Ped.

"'TIS ALL FOR THEE."

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino ♩ = 60.

1. Hat mir das Le-ben Lust gebracht, Ich dank' es Dir, ich dank' es Dir. Die

p con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My

sostenuto.

Ped. ✲

1. That bei Tag, der Traum bei Nacht Ge-hö-ren Dir, al-lei-ne Dir. Was

rit.

1. thoughts by day, my dreams by night Are but of thee, of on-ly thee. What-

1. mir an Hoffnung, Frieden kund, An Bal- -sam für das Her-ze wund: Den

a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To

a tempo.

Ped. *Ped.*

1. Au- gen Dein, dem Keuschen Mund; Ich dank' es Dir, ich dank' es Dir.

cres. *dim. ad lib.*

1. those dear eyes of thine I owe; 'Tis all from thee, 'Tis all from thee.

Ped.

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3. *Ruft mich das Glück an sei_nen Thron, Geschiet's mit Ihr, geschiet's mit Dir; Und*
2. *Mein Her_ze gar eh' ich dich fand, Ge_hör_te Dir, ge_hör_te Dir; Blieb*

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And

sostenuto.

3. *ei_tel wä_ _re mir sein Lohn, Beut' es nicht auch die Ga_be Dir. Steig'*
2. *frei von je_ _dem an_dern Band, Blieb ein_zig Dir, al_lei_ne Dir. Wie*

rit.

2. pure till then from oth_er ties, 'Twas all for thee, for on_ly thee. Like
3. dim would shine her proudest lights, Un_shared by thee, un shared by thee. When_

3. *ich der Mu_sen Höhn hin_an, Dass mich der Lorbeer möcht umfahn, So*
2. *Blu_men schla_fen frostbedeckt, So schlief mein Her_ze un_be_fleckt, Bis*

a tempo.

2. plants that sleep till sun_ny May Calls forth their life, my spir_it lay, Till
3. e'er I seek the Mu se's shrine, Where Bards have hung their wreaths di_vine, And

a tempo.

Ped. Ped.

3. *hab' ich es für Dich gethan; Mein Streben gilt al_lei_ne Dir.*
2. *es der Lie_be Strahl erweckt, Es leb_te Dir, al_lei_ne Dir.*

cres. *dim. ad lib.*

2. touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
3. wish those wreaths of glo_ry mine, 'Tis all for thee, for on_ly thee.

Ped.

WHAT DOES LITTLE BIRDIE SAY?

(WAS WOHL DAS VÖGLEIN SAGT!)

Alfred Tennyson. Wm. D. Armstrong.

Allegretto gratioso. ♩=88.

Was im Nest-chen früh bei Tag Vög-lein doch wohl sa-gen mag!

What does lit - tle bir-die say, In her nest at peep of day!

Lass mich fort, sagt's Vöglein, flattern, Mutter, nach dem grünen Hag.

Let me fly, says lit - tle bir-die, Moth-er, let me fly a-way.

Vög-lein, wei-le

Bir-die, rest a

cres. *rit.* *a tempo.* *a tempo.* *cres.* *rit.* *pp* *Ped.*

nur noch dorten, Bis die Flüglein stär-ker worden. Und es folgt den Mutter-wor-ten,

lit - tle lon-ger, Till the lit - tle wings are stronger. So she rests a lit - tle lon-ger,

f *f* *Ped.* *Ped.* *Ped.*

Flog dann fort zum Hag.

ad lib.

Then she flies a - way.

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Was wohl früh im Bet - te klein Kind - lein will von Müt - ter - lein?

What does lit - tle ba - by say, In her bed at peep of day?

p

Bit - tend sprichts: Ach lie - be Mut - ter, Lass mich in das Feld hin - ein.

cres. *rit.*

Ba - by says, like lit - tle bir - die, Let me rise and fly a - way.

cres. *rit.*

Schätzchen, schla - fe wei - ter dor - ten, Bis die Glie - der kräft' - ger wor - den;

a tempo.

Ba - by, sleep a lit - tle lon - ger, Till the lit - tle limbs are stron - ger.

a tempo.

pp

Ped. *Ped.* *Ped.* *Ped.*

So du folgst den Mut - ter - wor - ten, Darfst du in das Feld hin - ein.

f *ad lib.*

If she sleeps a lit - tle lon - ger, Ba - by too shall fly a - way.

f

pp

colla voce.

Ped. *Ped.* *Ped.*

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow. *(DES MORGENS EINST SO FRÜHE.)* A. S. Gatty.

Allegretto ♩ = 92.

3. *Frühling, schön der Morgen, theu_res Lieb_chen, theures*
1. *Des Morgens einst so früh_he, theu_res Lieb_chen, theures*

1. One morning, oh, so ear_ly, my be_lov_ed, my be_
3. April, fair the morning, my be_lov_ed, my be_

Ped. *Ped.* *Ped.* ✲ *Ped.* *Ped.*

3. *Liebchen; Und auch uns harrt solch ein Morgen, Birgt im Schosse uns die Zeit. Hör' mein Fle_hen drum, mein*
1. *Liebchen, Sangen Vöglein froh und munter; Sangen sich ohn' En_de zu, Sang die Dros_sel in dem*

1. lov_ed, All the birds were singing blithly, As if nev_er they would cease; 'Twas the thrush sang in the
3. lov_ed, Now for us doth spring's bright morning, Wait upon the years in_crease, Let my voice be heard that

Ped. *Ped.* *Ped.* ✲

3. *Bit_ten, Nicht nach Ruhm und nicht nach Eh_re Nein, doch Lie_be mir be_sche_re, Ja der Lie_be Se_lig_*
1. *Gar_ten: "Hört die Mä_re, hört die Mä_re!" Sang die Lerche: "Gieb uns Eh_re!" Sang die Taube: "Gieb uns*

1. garden, "Hear the sto_ry, hear the sto_ry," And the lark sang "Give us glory," And the dove sang "Give us
3. ask_eth, Not for fame and not for glo_ry, Give, for all our life's dear story, Give us love, and give us

Ped *Ped.* *Ped.* ✲ *cres.*

1. *Ruh!"*.....
2. *Und ich lausch_te, oh so*

1. peace!"
2. Then I lis_ten'd, oh, so

Ped. *Ped.* *Ped.* ✲

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2. frü_he, theu_res Liebchen, theures Liebchen, Auf das Gurren ei_ner Tau_be aus dem Wald, Mein Lieb, dem

2. ear_ly, my be_lov_ed, my be_lov_ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach_ti_gall froh_lock_te: "Gieb uns Ruhm für unsre Tö_ne!" Und Zaunkönig: "Gieb uns

2. dove; When the night_in_gale came af_ter "Give us fame to sweeten du_ty," When the wren sang "Give us

Ped. Ped. Ped. Ped.

2. Schö_ne!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb

rit.

2. beau_ty," She made answer "Give us love!" She made answer, "Give us love!" She made answer, "Give us

Ped. Ped.

bald!" 3. Schön der 2 kett. Nein doch Lie_be mir be_sche_re, Ja der Lie_be Se_lig keit.

a tempo. Close of 3rd verse. ad lib.

love!" 3. Fair is peace, Give for all our life's dear sto_ry, Give us love, and give us peace.

Ped. Ped. Ped. Ped.

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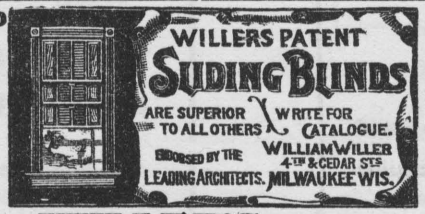
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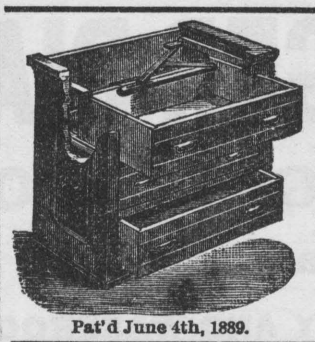
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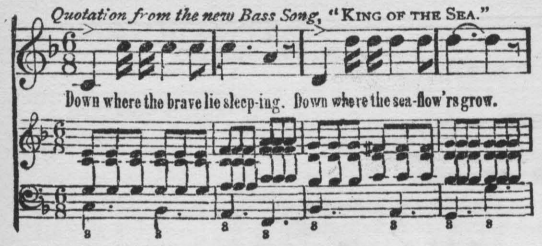
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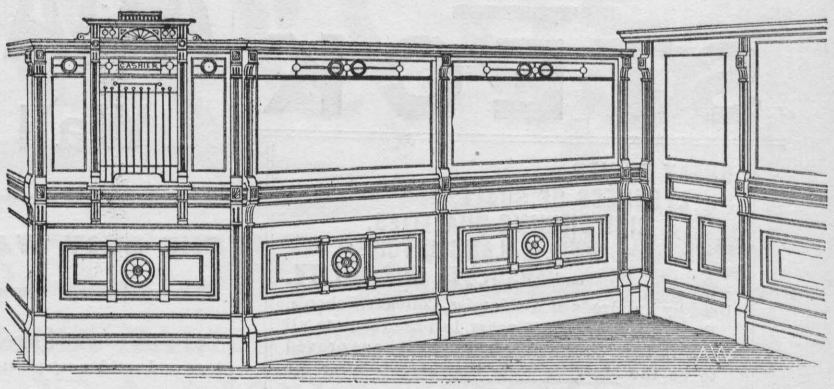
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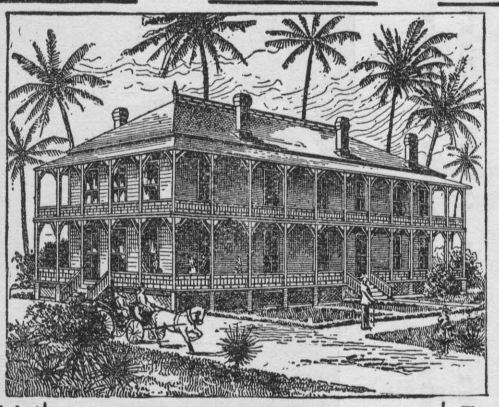
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High Art In Stained Glass.—The window in the reception hall of Charles Kunkel's residence is very much admired, and is pronounced by all, so far, the handsomest stained glass window in the city of St. Louis. It was designed by J. B. Meisinger, the artist, and was executed in his studio, 1805 Market Street. A description of the window in detail will be given next month.

A Priest Wins the Prize.—Harrison Millard, the musical composer, has awarded the Scranton *Truth's* prize of $100 to a Catholic priest, the Rev. Henry J. Ganss, of St. Joseph's Church, Milton, Pa., for the best musical setting of Homer Greene's song, "The Banner of the Sea." There were 130 competitors for the prize, among them being Sousa, leader of the Marine Band, Washington, D. C.; Hennings, Boeckel, Wilson Smith and Bissell—all famous musicians and composers.

Miss Lottie Gerak's second appearance in America was at Coliseum Hall, Denver, on the 2d ult. She was assisted by well-known local musical and elocutionary talent. Miss Gerak played "E Major Polonaise" (Liszt), "Nocturne" (Chopin), "Moonlight Sonata" (Beethoven), and "Don Juan" (Mozart Liszt). She received high praise from the press and public.

Mrs. Pilgrin: "Now these boys air sister's." The Census taker: "No; you mean brothers." Mrs. Pilgrin: "No, sir, I mean jes what I say; they air *my sister's*. She lives next door, in the red house."

The Fashionable Summer Resort.—"Gracious, Emptyhead, you don't intend to attend the dance in that flannel shirt and flannel trousers and canvas shoes. "Why not?" "Well, it aint exactly respectful to the ladies." "Oh, don't bother about that! They'll think me a duke or some other blarsted swell, and I'll get all the attention." And he does, too.

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Miss Alice—Well, Bridget, I suppose you would give a good deal if you could play like that.

Bridget—I would, Miss, but I'd give *more* if I could play *better*.

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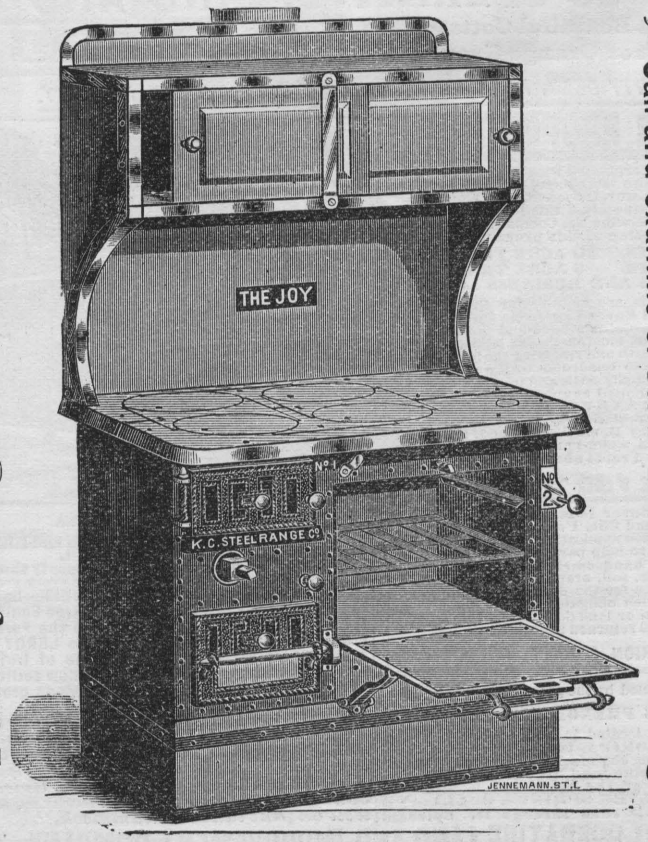
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Don't hurry. "Too swift arrives as tardy as too slow."
Sleep and rest abundantly. Sleep is nature's benediction.
Avoid passion and excitement.
Don't overeat. Don't starve. Let your moderation be known to all men.
Associate with healthy people. Health is contagious as well as disease.
Court the fresh air day and night. Oh, if you knew what was in the air.
Think only healthful thoughts. "As a man thinketh in his heart so he is."

The program of the music at the ceremony of the distribution of prizes awarded at the Paris Exposition is as follows: before the arrival of the President of the Republic, Saint-Saens' "Marche Héroique;" on his arrival, the "Marseillaise;" during the *defile* of the groups, the "Soldiers' Chorus" from "Faust," Berlioz's "Symphonie Triomphals," and the march from the first act of "Hamlet;" between the two official speeches, "Lux," cantata by Godard; at the termination of the ceremony by the finale of the first act of Massenet's "Roi de Lahore." Each series of proclamations of prizes will be preceded by a *fanfare* (trumpet blasts) expressly composed by Lee Delibes. The orchestra and chorus, numbering 800 performers, will be under the direction of M. Garcin, *chef d' orchestre* of the Conservatory.

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The tale of the three black crows is well exemplified in the ridiculous rumor that spread of A. G. Robyn's sudden trip East. A rehearsal of Mr. Robyn's opera, the libretto of which had been rewritten by Edgar Smith, was to take place in New York on Thanksgiving day. A telegram was at once sent to Mr. Robyn to set out without delay and be present. It does not take Mr. Robyn a year to pack trunks, and in a very short time he was ready. It would have suited him infinitely better on account of pressing engagements at home, to have deferred his departure to Christmas week, and after some sprightly work such arrangements were perfected, and Mr. Robyn was released till Christmas week, when he generally goes East. Now, out of this grew the monstrous fact that Mr. Robyn had fled the city. This fact was evolved from the prodigious brain of Mr. Robyn's assistant organist, who thought he had a hugh joke on Alfred. The joke turned on the assistant, however, and we know he is now a very penitent joker.

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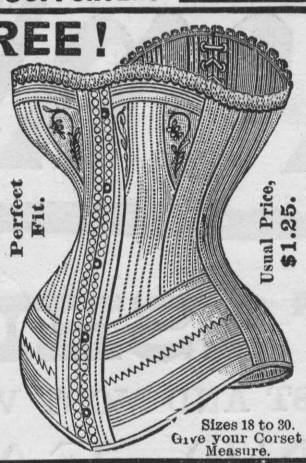
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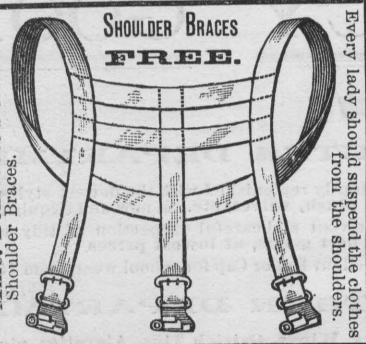
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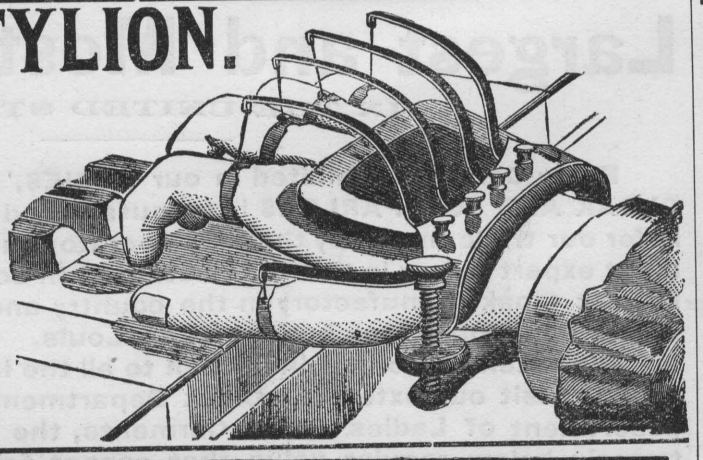
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